

YESTERDAY'S MEMORIES

"dedicated to the history of R&B music"

Vol. 2 No. 1

Issue 5 \$1.00



THE RED CAPS

WE THREE

YESTERDAY'S MEMORIES began publication to fulfill a specific objective: to document the history of Rhythm and Blues vocal groups from the 1940's and 1950's. There were several excellent publications which covered Rock and Roll, Rock and contemporary music, but none devoted to exploring the roots and development of the R&B vocal group sound.

On the basis of the response to YESTERDAY'S MEMORIES during our first year, there are evidently a significant number of people who share our goals. Therefore, we intend to continue on toward fulfilling our objective.

We'd like to express our thanks to both readers and advertisers for their tremendous support and promise them some real surprises in up-coming issues - including articles on groups who were previously thought to be lost to obscurity forever.

The results of our first Readers Survey are presented in this issue ■

Much of the discographical information in Yesterday's Memories is stolen verbatim from Ferdie Gonzalez' indispensable book, "The Disco-File," which we at YM enthusiastically endorse.

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YESTERDAY'S MEMORIES
Volume 2 Number 1 (Issue 5)
Printed in U.S.A.
P.O. Box 1825, FDR Station
New York, N.Y. 10022

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ON THE COVER:

THE RED CAPS:

(TOP) Steve Gibson

(BOT) Romaine Brown, Jimmy Springs,
David Patillo, Emmett Matthews

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Subscription rates: single issues: \$1.00 (U.S.A.), \$2.00 (Foreign); ALL BACK ISSUES \$1.50 (U.S.A.) \$3.00 (FOREIGN); ONE YEAR SUBSCRIPTION (4 ISSUES): (U.S.A.) \$3.50; Foreign (Air Mail): Canada \$6.75, Europe \$7.50, Japan & Australia \$8.50 (FOREIGN SUBSCRIPTIONS PAYABLE IN U.S. FUNDS).

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SO FAR AWAY-ROCHELL & THE CANDLES(SWINGIN'), MAYBE YOU'LL BE THERE-
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NO MORE KNOCKIN'-GENIES(HOLLYWOOD) (ORIGINAL SOUND)
GARDEN IN THE RAIN-EDDIE DELMAR & GROUP(VEGAS), OH HOLY NIGHT-BLUENOTES
I SOLD MY HEART TO THE JUNKMAN-SILHOUETTES(ACE), (VALUE)
HEART & SOUL-WHOOPING CRANES(EL REY), DEVIL YOU MAY BE-DOVERS(NEW
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THE RED CAPS

By Pete Grendysa

Interview with Romaine Brown conducted by Marv Goldberg

The era of the 30's and 40's, and particularly the decade between 1935-1945, was a period of intense activity and change in the "race" recording field. This period is as yet only partially explored and as new information and recordings are found, the developing picture shows more clearly that this was a crucial one to the formation of modern Rhythm and Blues.

Turning to the West Coast music scene of the late 30's and early 40's, we find such pioneer black vocal groups as The Four Aces, recording for Trilon; The Four Notes on Sammy Lane's International; The Four Blazers on Melodisc; and The Four Tones on Make Believe Ballroom. All of these groups and others like them owed a common debt to the very strong Mills Brothers and the somewhat lesser-known Ink Spots, although other influences were also apparent in their styles. Swing and big band jazz had a tremendous impact in the 30's, and myriad small combo jazz and jive groups resulted, often with members drawn from the larger orchestras. Characteristic of the vocal groups that evolved from these combos in the late 40's (while a general trend to placing emphasis on vocal music was going on) is that all members played instruments besides vocalizing - a combination that all but disappeared from R&B by the middle 50's. It was in this atmosphere that the group later known as The Five Red Caps was born.

The Four Toppers were just one of the many similar vocal/instrumental groups gigging around the West Coast in 1938. The Toppers featured guitar, piano, bass, and drums. Steve Gibson, guitar, also handled the bass vocals. Jimmy Springs, drummer, doubled on lead tenor chores. Presumably the other two unknown members also sang. This group reportedly never recorded, so nothing can be said about their style.

The original bass player was replaced in the early 40's by David Patillo. By this time, the group was traveling to major cities and during an engagement in New York in 1943, Beryl Booker, who was playing piano for the group, became ill and had to be replaced. At this point Romaine Brown enters the picture. Brown, a musical prodigy who plays many instruments, had been awarded a coveted scholarship to Philadelphia's Curtis Institute of Music, where he was studying the viola under the tutelage of the famed William Primrose. After school, Brown played piano behind the Philly-based Bon Bon Trio, which included George "Bon Bon" Tunnell, vocalist; Harry Polk, guitar; and Truman Gibson, bass (no relation to Steve Gibson). On vacation in New York, he met Jimmy Springs on the street. Springs, who was acquainted with Brown, asked him to fill in on piano for the ailing Miss Booker "for a few days." Brown accepted, and found the work so much

to his liking and the pay so alluring, he never returned to the Curtis Institute. (Beryl Booker subsequently pursued a successful career of her own, both with The Austin Powell Quintet and her own small groups.)

It was also during this time that The Toppers added a fifth member - Emmett Matthews, second tenor voice and soprano sax. Matthews was an acknowledged master of that rare instrument and played with a unique exuberance and bounce. Very well known on the New York theater circuit, he had led his own big band, The Arcadians, in the middle 30's and had been a sideman with Louis Armstrong.

Along with these personnel changes, a name change seemed appropriate. The group chose the name Five Red Caps because they felt it had a catchy sound, and it also "sounded black," like The Ink Spots. Red Caps, as such, were never a regular item in the group's stage appearances, but they were worn once during a show at Loew's State Theater.

According to Brown, the group never recorded as The Toppers, although three Toppers' records were released on Savoy and its subsidiary label Regent, presumably recorded in December, 1944. Personnel on these records is listed as: Emmett Matthews, Romaine Brown, Steve Gibson, David Patillo, and drummer Joe Jackson. Brown is emphatic that these sides were cut by Joe Davis and leased to Savoy. But there is a photograph in existence that shows the group in a recording studio along with Herman Lubinsky, owner of Savoy. He also professes no knowledge of the drummer "Joe Jackson," who was not a regular member of The Red Caps. Aurally, The Toppers on Savoy are The Red Caps, with an unmistakable similarity to the later Steve Gibson Red Caps.

We'll now digress to the man who made The Five Red Caps a nationally known group - Joe Davis.

The legendary Joe Davis started our as a manager, publisher, and vocalist in the 1920's. His few vocal endeavors, for Harmony, Okeh, and Vocalion, were nothing to get excited over, but he soon made a name for himself as one of the first independent producers of what were then called "race" records. He wrote songs, published them himself, and then produced recordings of the songs by various singers for such labels as Edison, Ajax, and Perfect.

His first venture into a label of his own was Beacon, started in 1942. Davis entered into an arrangement with Gennett Records of Richmond, Indiana (nearly dormant for the past eight years) whereby Davis got Gennett's allotment of scarce, rationed shellac in return for a sum of money to be used to refurbish the antiquated Gennett pressing plant. (This same obsolete equipment was



THE RED CAPS (CA. 1946):

Steve Gibson, Emmett Matthews, Dave Patillo, Jimmy Springs, Romaine Brown. (This photo originally contained Doles Dickens as well. When he left, his picture was cut out of the upper right.)



THE RED CAPS (Ca. 1955):

(TOP) Gene Redd, Arthur Davey, Henry Tucker Green, Bobby Gregg
(BOT) Jimmy Johnson, Steve Gibson, Dave Patillo

reportedly purchased by National Records in 1947.)

Besides the Beacon label, Davis also used the Gennett, Joe Davis, and Davis logos interchangeably, for what devious purpose we may never know. Some of the material issued came from old Gennett masters dating to the late 20's but most was newly recorded. Some masters were purchased from other sources, and the Davis labels were able to boast an artist line-up that included Harry James, Maxine Sullivan, Coleman Hawkins, Wingy Manone and Savannah Churchill.

Yet another label, Celebrity, appeared in 1947, issuing recouplings of things that had appeared originally on Davis/Joe Davis/Beacon/Gennett. In March of that year, Davis put over 800 masters up for sale and announced his intentions of concentrating on the publishing end of the business once again. It is not known if all the masters were eventually sold, but a few did turn up in later years on MGM - a label Davis was closely associated with in the early 50's, up until the time he once again entered the record business with his own Davis, Beacon, and JayDee operations.

Joe Davis found The Five Red Caps while they were appearing at The Enduro Club on Flatbush and DeKalb Avenues in Brooklyn, and invited the group to record for him. The resulting records were issued at first on the maroon and silver Beacon label; later on blue and silver Beacon, Gennett, Joe Davis, and Davis - and sometimes on two of those labels simultaneously - a discographer's nightmare come true. Most of these recordings were made during the first American Federation of Music (musician's union) recording ban - no union musician was permitted to make records between August 1, 1942 and the end of the strike in November, 1944. Consequently, the instrumental capabilities of the group are not heard on the Davis recordings and the sound is much different from that of later Steve Gibson and The Red Caps records, although the group itself changed little.

The Five Red Caps' recordings for Davis featured both lively jump tunes and beautiful ballads, mostly written by Davis. The heart-stopping beginning of TUSCALOOSA, complete with barnyard noises, contrasts strongly with the ethereal IN THE QUIET OF THE DAWN - just two examples showing the true versatility of the group. Ballads were usually led by high tenor Jimmy Springs and up-tempo leads were taken by Steve Gibson or Romaine Brown.

What was possibly the biggest hit of their career was scored by The Five Red Caps in 1944 with I LEARNED A LESSON I'LL NEVER FORGET. The master of this ballad, along with several others, was reissued on MGM in 1948 and the song re-recorded by Steve Gibson and The Red Caps for Mercury around that time with Earl Plummer taking Springs' tenor lead part. The Mercury version carries an amusing lyric change in Gibson's talking bass segment where he implores the heavens to "help the sale of this record, too!" Like so many of their ballads, I LEARNED A LESSON has a structure and sound strikingly similar to songs written and sung by Davis himself,

back in the late 20's.

Many other releases followed this hit, without repeating its success. In 1946 the group's manager Nat Nazarro, with one eye on the rapid growth in popularity of trios such as Johnny Moore's Three Blazers and the King Cole Trio, formed a Red Caps Trio. This consisted of Romaine Brown, piano and vocals; Steve Gibson, guitar; and Doles Dickens, bass. Dickens was a newly added member of The Five Red Caps (now numbering more than five), who took over the bass slot of Dave Patillo when Patillo switched to straight vocalizing. Only two records by The Red Caps Trio were issued - featuring some of Brown's more inspired piano playing and wry singing - although the trio provided instrumental backing for vocalist Bon Bon on several others.

Extensive travel continued for the group, now sporting a popular stage routine combining singing, playing, dancing, and clowning around. The Five Red Caps played the national theater circuit in addition to supper clubs in Miami, Washington, Buffalo, Las Vegas, and Hollywood. In 1947 they acquired a new manager, Murray Weinger, who landed them a lucrative contract with Mercury Records; the Joe Davis labels having gone dormant about this time. At Mercury, they underwent another name change, to Steve Gibson & The Red Caps. Later, some Mercury's carried the name Steve Gibson & The Original Red Caps. If there were any spurious "Red Caps" groups competing with them at this time, no recordings by the ersatz group have ever turned up.

Lead tenor Jimmy Springs left the group for a short while in 1948 and was replaced by Earl Plummer. When Springs returned, Plummer remained in the group. Drummer Peppy Prince was in the group for a short time, as was alto sax man Arthur Davey. On Mercury, The Red Caps scored with WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE, against competition from The Beale Street Boys and The Four Vagabonds. In general, the best recorded efforts of the group are found on their Mercury sides. Romaine Brown does several great lead vocals, the superb soprano sax of Emmett Matthews is heard all over the place, and the team of Gibson and Plummer handle lead spots capably. Their material is a pleasant variety of ballads and jump tunes, some of the latter quite hilarious.

According to Brown, The Red Caps made a few appearances in films around 1950 - the feature "Destination Murder" and several shorts. This is nowhere near the number of similar appearances made in films by groups such as The Ink Spots, Delta Rhythm Boys, and Golden Gate Quartet, but the times had changed, too. Details on the film exploits of The Red Caps are lacking at this time.

The group switched to RCA-Victor in 1950, a move that shows the continuing popularity of The Red Caps. By 1953, however, a definite trend was visible in R&B and The Red Caps were not following this trend. The golden age of the vocal groups was underway. Still plugging along in the same old-timey jive and ballad styles of the 40's, The Red Caps soon found themselves with a dwindling audience. Never having achieved the popu-

larity among whites as such groups as The Mills Brothers and Ink Spots had, the group also lost its black audience to a whole new generation of singing groups.

RCA, in its heavy-handed fashion, didn't quite know "where" The Red Caps belonged and consequently, through poor material and poor management, the group never succeeded in earning a stable place in music picture. (Capitol, on the other hand, was able to transform the quasi-spiritual Four Knights into a widely accepted black pop group.) The fast and furious pace of the personnel changes in The Red Caps that followed is best understood in the light of these changes in the music scene and the group's jockeying for position.

Present in the first RCA-Victor Red Caps were all of the old bunch: Steve Gibson, Jimmy Springs, Romaine Brown, Emmett Matthews, Earl Plummer, and Dave Patillo - who was also back at his bass. In addition, the membership was increased with vocalist Damita Jo (later to become Mrs. Steve Gibson), drummer Henry Tucker Green, and comedian Jay Price joining up. In a few years, and without a hit record to sustain it, the popularity of the group began to slide noticeably. In 1953 The Red Caps started to fall apart.

Damita Jo left, followed by Romaine Brown, Earl Plummer and Henry Green. Damita Jo embarked on a fairly successful career as a single, and Brown, tired of the constraints put on his arranging ambitions, formed his own group. The result was The Romaines with Romaine Brown, bass voice, piano, and arranger; Bobby Bushnell, baritone, string bass; Roy Hayes, tenor, guitar; and Henry Green on drums. They were together nearly a year before getting a contract with Decca with the help of Harry Mills of The Mills Brothers. At this point Earl Plummer joined The Romaines as lead tenor. (There is a Romaines' record on Groove but Brown insists that the group only recorded for Decca. The titles on Groove are not familiar to him.) By the time the group broke up in 1959, the membership had changed dramatically. Only Hayes and Brown remained of the original group - Earl Plummer had been replaced by Jimmy Thomas, Bobby Bushnell by Johnny Eaton, Henry Green by Frank Shea, and Earl Edwards had been added as baritone voice and tenor sax.

Picking up The Red Caps again, by 1955 Henry Green had left The Romaines and returned to Steve Gibson. Arthur Davey, with The Red Caps briefly in 1948-1949, returned to the group after a period with PLINK, PLANK, AND PLUNK. A second drummer Bobby Gregg, who was white, was added to augment Green. Carrying on this double-threat mode, there was another sax man, Gene Redd, besides Davey, and a second bassist, Jimmy Johnson, in addition to Dave Patillo. Within only a year, this whole conglomeration collapsed like a house of cards.

Regrouping his forces and armed with a contract with ABC-Paramount, Steve Gibson constructed a new Red Caps around veteran Emmett Matthews and three of The Four Keys. The Four Keys, also known as The Furness Brothers, included Bill, Joe, and Peck Fur-

ness - a fourth member and leader Slim Furness had recently passed away. This group lasted only a year or two. (Slim Furness had sung with Bon Bon Tunnell as far back as 1931, recording with Bon Bon and Bob Pease as The Three Keys for Columbia, Brunswick and Vocalion. Around 1942, Slim, Bill and Peck Furness - respectively piano, bass, and guitar - were, with drummer Ernie Hatfield, The Four Keys, doing back-up work on Decca. In the early 1950's, with brother Joe as the fourth member, they were unsuccessful in attempting to keep The Five Keys from using the name. Instead they changed theirs to The Furness Brothers).

When The Romaines dissolved in 1959, Romaine Brown returned to The Red Caps. This resulted in yet another reformation of the group. No doubt taking a deep breath, Gibson put together this line-up: Steve Gibson, Emmett Matthews, Romaine Brown, Jimmy Springs, Henry Green, Bobby Gregg, Damita Jo (back again), and George Tindley. Tindley, new man on the scene, was formerly tenor lead of The Dreams on Savoy. The presence of all the old-timers failed to produce the old magic, and this group also stayed together only a year.

In 1960, Brown left once again to do a single, Damita Jo also left again to do a single and was replaced at first by Gloria Smith and then a succession of other female singers. George Tindley, despite only a year with the group, formed a competing group called The Modern Red Caps (which eventually contained George Grant, ex-lead of The Castelles on Grand). Gibson kept a Red Caps unit circulating for a few more years with various unknown members before finally deciding success would be forever elusive, and disbanding for good.

No one would deny that The Red Caps declined musically in the waning years of their career, perhaps having reached their peak while at Mercury. The fact remains that this prolific and long-lived group helped bridge the gap between the "race" era of the 40's and the R&B era of the 50's, leaving a legacy of many fine recordings.

(We are indebted to the following people for their assistance with The Red Caps story and discography: Doug Seroff, James Parten, L. John Bertelson, Rick Whitesell, and Mark Wallis.)

The RCA files contain information showing that the personnel changes during those years were even more confusing than previously thought:

The December 1950 session sheet has the group as being Steve Gibson (vocal and guitar), Jimmy Springs (vocal), Dave Patillo (vocal), Ormonde Wilson (vocal), Romaine Brown (piano), Emmett Matthews (saxophone), R. Callander (bass), W. McDaniel (drums), H. Mitchell (guitar). The session was done in Hollywood.

By February 1951, the vocalists remained, Earl Plummer rejoined, as did Peppy Prince on drums and several new names appear as instrumentalists, who may or may not have been part of the group. (D'YA EAT YET JOE)

Only two months later, Springs, Patillo and Wilson are gone, and SIDEWALK SHUFFLE has A.

Hawkins, D. DeBlanc, and Earl Plummer doing vocals. Romaine Brown and Emmett Matthews are also there.

Damita Jo was added by April 1952 (*I MAY HATE MYSELF IN THE MORNING*) but besides Steve Gibson, no familiar names remain. Bill Doggett and a studio group did back-up.

Again, two months later, the old gang is back. *I WENT TO YOUR WEDDING* features vocals by Gibson, Damita Jo, Emmett Matthews, Romaine Brown and Dave Patillo. At a session a few days later (*DO I, DO I, I DO*), Jimmy Springs has returned too.

The next session (December 1954 - *FEELIN' KINDA HAPPY*) only lists Steve Gibson and Damita Jo (but by this time RCA had generally stopped listing vocalists, so anyone could be present) with a fantastic studio ork consisting of Connie Kay, Mickey Baker, Jonah Jones, Taft Jordan, Kai Winding and Bud Johnson ■



THE RED CAPS (Ca. 1957):

(TOP) Bill Furness, Steve Gibson, Emmett Matthews
(BOT) Peck Furness, Joe Furness

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THE ROMAINES (Ca. 1954):

(TOP) Roy Hayes, Earl Plummer, Bobby Bushnell, Romaine Brown
(BOT) Henry Tucker Green

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8 * * * * *

- DISCOGRAPHIES -
THE FIVE RED CAPS

(NOTE THAT JOE DAVIS ASSIGNED A SERIES NUMBER TO EACH ARTIST. THERE IS REASON TO BELIEVE, THEREFORE, THAT 7137 - 7140 EXIST.)

BEACON

115 I'M THE ONE/TUSCALOOSA
116 I MADE A GREAT MISTAKE/THERE'S A LIGHT ON THE HILL
117 DON'T FOOL WITH ME/MAMA PUT YOUR BRITCHES ON
118 NO FISH TODAY/GRAND CENTRAL STATION

BEACON, GENNETT, JOE DAVIS, DAVIS

7115 I'M THE ONE/I MADE A GREAT MISTAKE
7116 THERE'S A LIGHT ON THE HILL/DON'T FOOL WITH ME
7117 TUSCALOOSA/MAMA PUT YOUR BRITCHES ON
7118 NO FISH TODAY/GRAND CENTRAL STATION
7119 JUST FOR YOU/I'M GOING TO LIVE MY LIFE ALONE
7120 I LEARNED A LESSON I'LL NEVER FORGET/WORDS CAN'T EXPLAIN
7121 BOOGIE WOOGIE BALL/LENOX AVENUE JUMP
7122 DON'T YOU KNOW/STRICTLY ON THE SAFETY SIDE
7123 SOMEBODY'S LYIN'/WAS IT YOU
7124 SUGAR LIPS/GABRIEL'S BAND

7125 DON'T SAY WE'RE THROUGH/DESTINATION UNKNOWN
7126 THE TABLES HAVE TURNED ON ME/NEVER GIVE UP HOPE
7127 RED CAPS BALL/I DIDN'T MEAN TO BE MEAN TO YOU
7128 IF I CAN'T HAVE YOU/AFTER I'VE SPENT MY BEST YEARS ON YOU
7129 IT'S SO GOOD GOOD GOOD/SPELLBOUND
7130 NO ONE ELSE WILL DO/I'M CRAZY 'BOUT YOU
7131 I WAS A FOOL TO LET YOU GO/THINKING
7132 PLEASANT DREAMS/MARY HAD A LITTLE JAM
7133 I'M TO BLAME/BOOGIE WOOGIE ON A SATURDAY NIGHT
7134 IN THE QUIET OF THE DAWN/THRU THICK AND THIN
7135 YOU THRILL ME/THE BOOGIE BEAT'LL GETCHA IF YOU DON'T WATCH OUT
7136 I'LL REMIND YOU/MY EVERLASTING LOVE FOR YOU
7141 CONFUSED/HAVE A HEART FOR SOMEONE
7142 WORDS CAN'T EXPLAIN/STRICTLY ON THE SAFETY SIDE
2101 SEEMS LIKE OLD TIMES/I'M GLAD I WAITED FOR YOU
2102 I LOVE AN OLD-FASHIONED SONG/ATLANTA, GA.

1943

7220
7221

GET OFF THAT KICK/IT'S GOT A HOLE IN IT
MONKEY AND THE BABOON/THAT'S THE STUFF

1946

RED CAPS TRIO BACKING UP GEORGE "BON BON" TUNNELL INSTRUMENTALLY

7192 TRUTHFULLY/BETTER STOP PLAYING AROUND
7201 I DROVE YOU INTO SOMEONE ELSE'S ARMS/DO YOU KNOW HOW IT FEELS TO BE LONESOME
7210 I ADMIT/TWO CAN PLAY AT THAT GAME
7213 FOOLISHLY/DO ANYTHING BUT CRY, SWEETHEART

CELEBRITY
2008

I'M THINKING TWICE/TRUTHFULLY

RED CAPS

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RED CAPS BALL
IT'S SO GOOD GOOD GOOD
THRU THICK AND THIN
IN THE QUIET OF THE DAWN
I LEARNED A LESSON I'LL NEVER FORGET
WORDS CAN'T EXPLAIN
AFTER I'VE SPENT MY BEST YEARS ON YOU
IF I CAN'T HAVE YOU

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PARTING IS SUCH SWEET SORROW
A ROSE TO REMEMBER
LORD FORGIVE ME
HOW CAN I FORGET WE'RE NOT TOGETHER
NOTHING IS TOO GOOD FOR YOU
IF I'M IN THE WAY
I MAY FORGIVE, BUT HOW CAN I FORGET

<u>MGM</u>	(DAVIS MASTERS)		
4001	THRU THICK AND THIN/I'M TO BLAME		
10285	BOOGIE WOOGIE ON A SATURDAY NIGHT/IF I CAN'T HAVE YOU	1948	
10330	I LEARNED A LESSON I'LL NEVER FORGET/SUGAR LIPS	12/48	
	<u>THE TOPPERS</u>		
<u>SAVOY</u>			
559	IF MONEY GREW ON TREES/PALACE OF STONE	1944	
656	I'M ALL ALONE/I'M LIVING FOR YOU	1946	
<u>REGENT</u>			
130	NAT'S BOOGIE WOOGIE/I'M LIVING FOR YOU		
1008	STEVE'S BOOGIE WOOGIE/I'M LIVING FOR YOU		
	<u>STEVE GIBSON AND THE RED CAPS</u>		
<u>MERCURY</u>			
8038	JACK YOU'RE DEAD/SAN ANTONIO ROSE	1946	
8052	I DON'T WANT TO SET THE WORLD ON FIRE/YOU NEVER MISS THE WATER TILL THE WELL RUNS DRY		
8059	WALKING THROUGH HEAVEN/YOU'RE DRIVING ME CRAZY	1947	
8069	WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE/I'VE LIVED A LIFETIME FOR YOU	1/48	
8085	LITTLE WHITE LIES/TURNIP GREENS	1948	
8091	DANNY BOY/SCRATCH AND YOU'LL FIND IT		
8093	MONEY IS HONEY/GIVE ME TIME		
8109	YOU MADE ME LOVE YOU/I LEARNED A LESSON I'LL NEVER FORGET		
8146	BLUEBERRY HILL/I LOVE YOU		
8157	PETUNIA/I'VE BEEN LIVING FOR YOU(SAME AS TOPPERS' I'M LIVING FOR YOU)		
8165	I WAKE UP EVERY MORNING/THEY AIN'T GONNA TELL IT RIGHT		
8174	ARE YOU LONESOME TONIGHT/SENTIMENTAL ME		
8186	STEVE'S BLUES/DIRT-DISHIN' DAISY		
70389	WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE/SECOND HAND ROMANCE	1954	
<u>RCA</u>			
47-3986	AM I TO BLAME/THE THING	12/50	
47-4076	THREE DOLLARS AND NINETY-EIGHT CENTS/D-YA-EAT YET, JOE	3/51	
47-4835	I WENT TO YOUR WEDDING/WAIT	7/52	
47-6345	BOBBIN'/HOW DO I CRY		
50-0127	I'M TO BLAME/SIDEWALK SHUFFLE	5/51	
<u>ABC</u>			
9702	LOVE ME TENDERLY/ROCK AND ROLL STOMP	1956	
9750	WRITE TO ME/GAUCHO SERENADE	1956	
9796	YOU MAY NOT LOVE ME/YOU'VE GOT ME DIZZY	1957	
9856	FLAMINGO/SILHOUETTES	1957	
<u>ROSE</u>			
5534	BLESS YOU/I MISS YOU SO	1959	
<u>HUNT</u>			
326	BLESS YOU/CHERYL LEE	1959	
330	WHERE ARE YOU/SAN ANTONIO ROSE	1959	
	<u>GEORGE TINDLEY AND THE MODERN RED CAPS</u>		
<u>PENNNTOWN</u>			
101	FREE/NEVER KISS A GOOD MAN GOODBYE WE WALKED IN THE MOONLIGHT LOVERS NEVER SAY GOODBYE		
<u>SWAN</u>			
4243	GOLDEN TEARDROPS/NEVER TOO YOUNG	1966	
<u>ROWAX</u>			
801	DON'T YOU HEAR THEM LAUGHING/THEY CAN DREAM		
	NOTE THAT THE FOLLOWING RED CAPS' SONGS WERE LATER DONE BY OTHER JOE DAVIS ARTISTS:		
	I'M GOING TO LIVE MY LIFE ALONE	CRICKETS	
	SOMEBODY'S LYING	MILLIONAIRES (BLENDERS)	
	TRUTHFULLY	DEEP RIVER BOYS	
	NEVER GIVE UP HOPE	CRICKETS	
	RECENT RESEARCH INTO THE RCA FILES HAS TURNED UP SEVEN MORE RELEASES:		
50-0138	WOULD I MIND/WHEN YOU COME BACK TO ME	7/51	
47-4294	SHAME/BOOGIE WOOGIE ON A SATURDAY NIGHT	9/51	
47-4670	I MAY HATE MYSELF IN THE MORNING/TWO LITTLE KISSES	4/52	
47-5013	TRUTHFULLY/WHY DON'T YOU LOVE ME	10/52	
47-5130	BIG GAME HUNTER/DO I, DO I, I DO	1/53	
47-5987	MY TZATSKELE/WIN OR LOSE	1/55	
47-6096	FEELIN' KINDA HAPPY/NUFF OF THAT STUFF	4/55	
	NOTE THAT SOME RCA RELEASES CREDIT "STEVE GIBSON AND THE ORIGINAL RED CAPS"		
	ONE OTHER LATE ADDITION TO THE RED CAPS' DISCOGRAPHY (COURTESY OF ANGELO POMPEO):		
HI LO 103	IT'S LOVE/FOREVER 'N' A DAY	1958	

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OH GEE, OH GOSH, IT'S...the KODOKS

By Tony Russo

(The following information is based on a recent interview I had with James Patrick, of the original Kodoks, at his apartment in Newark, New Jersey. There are also some comments from his sister, Marian.)

During the 1950's Frankie Lymon and The Teenagers were riding high on the record charts: many groups were coming out with young tenor leads which hit the record industry like a bolt of lightning. One of these groups, The Kodoks, was then being born.....

One day while sitting at home with his older brother, Charles (Skippy) Patrick (who at that time was singing in a local group called The Monotones), Jim Patrick was listening to Frankie Lymon and The Teenagers on the radio. "You know Skip, I sure would like to sing in a group like Frankie Lymon and The Teenagers." Little did Jim know then that he soon would be singing in a group much like that of his idol.

It was only a few days later that Jim was approached by a friend of his, William Miller, to sing in a group that was then forming: naturally Jim accepted. At this time the group consisted of James Patrick, William Miller, William Franklin, and Larry Davis. The fellas would get together day and night perfecting their harmony. The many hours were not in vain for it wasn't long before the group was doing songs by such groups as The Heartbeats, Spaniels and Harptones.

"Actually, singing came pretty easy to me when we got together." Jimmy first started singing in a choir in his native Newark, New Jersey. "A beautiful lady, my cousin, by the name of Cissy Houston (later to become lead singer of The Sweet Inspirations) got me interested and kept me interested in music and the sound of good harmony." Cissy Houston was the choir director of The New Hope Baptist Choir in Newark.

Yes the choir! For out of that choir came some of the greatest talent to hit the music business. "This lady did everything to bring out the hidden talent in us."

The Baptist Choir produced such names as The Monotones (Charles Patrick, George Malone, Frank Smith, Warren Davis, Warren Ryans, John Ryans), Terracetones (Andrew Cheatham, Carl Foushee, Leonard Walker, Patrick Johnson, Eddie Johnson, James Ashley), Leroy Hutson (later to join The Impressions), Sweet Inspirations (Cissy Houston, Myrna Utley, Sylvia Shewell), Judy Clay, Dionne Warwick and her sister Dee Dee, the latter two being nieces of Cissy and cousins of the Patricks. The above names were all in the choir at the same time. Can you imagine? (In the early 60's Cissy, Dionne, Dee Dee and Doris Troy worked as an Atlantic studio group and are on many Drifters' records.)

The next order of business for the fellas, now that their harmony was even more polished, was a name for the group. "I remember Bill Miller put some names in a hat and picked out the name Kodoks for us, and it wasn't Kodaks or Kodacs, Bobby Robinson always had trouble spelling it." (Contrary to many stories Bobby did not name the group nor were they ever called The Supremes.) Although their harmony was superb, there seemed to be something missing. So, with this in mind, the fellas set out to find another voice, this time a girl.

Says Marian Patrick: "One day my brother, Jimmy, asked me if I knew of a girl who could sing pretty good. I did. Her name was Pearl "Birdie" McKinnon. We had a little group in school: Pearl, Jean Miller (who later sang with The Kodoks) and I."

The new addition to the group seemed to be working out perfectly; the group had a new sound. They were now doing songs by their idols, Frankie Lymon and The Teenagers. "There was no doubt about it, we did try to copy Frankie's group." So, once again contrary to stories The Kodoks did try to copy the sound of The Teenagers. "You know, Pearl also tried to copy Frankie's voice, and she didn't do a bad job of it either." (The Kodoks even had a write-up in Cash Box Magazine that stated they sounded much like Frankie Lymon and The Teenagers.)

"When the group would rehearse, Pearl would be doing mostly background work." Their favorite place to rehearse was The Baxter Terrace Recreation Center. They could often be seen rehearsing with two brother groups from Baxter Terrace, The Monotones and The Terracetones.

After many hours of practice, The Kodoks were ready to make the big step into the recording business. "We felt we were ready to audition for someone, hoping we would land a recording contract." So, with this in mind the group set out for 125th Street and 8th Avenue in New York City. Little did they know then that their "pocketbooks" would never get their just due.

"I read an article where it said that we went to Bobby Robinson's office for the audition. Well, as far as Bobby having an office then, he had none! His office was his little store." Well, office or no office, The Kodoks auditioned right there for Bobby. They did three songs for him that day. The first was a number in which James Patrick did lead. The next two were later to become classics among collectors, LITTLE BOY AND GIRL and TEENAGER'S DREAM.

"I remember that after Bobby heard Pearl sing lead, he loved it. He liked the idea of having a girl lead, especially since she sounded so much like Frankie Lymon." With this Bobby suggested that they go with Pearl as their lead singer, but that they would have to vote on it. Naturally, they all agreed to it. "Originally, I was the lead singer of the group," Jim said. Now, at this time, we had Pearl McKinnon (lead), James Patrick (first tenor), William Franklin (second tenor), Larry Davis (baritone) and William Miller (bass).

The Kodoks headed back to Newark with their goal accomplished, a recording contract on the Fury label.

A short time later, The Kodoks found themselves back in New York for their first recording session. "We did not cut everything at one session." The first session the group cut LITTLE BOY AND GIRL and TEENAGER'S DREAM on which King Curtis backed them up. LITTLE BOY AND GIRL was written by Pearl, and Jim's sister Marian, who got no credit.

Even after The Kodoks cut their first record they could still be seen rehearsing at The Baxter Terrace Recreation Center.

A short while after their first recording session, The Kodoks were back in New York at their second session. This time they cut their biggest hit OH GEE OH GOSH and MAKE BELIEVE WORLD. "There were actually two versions of OH GEE OH GOSH, one being a Christmas version, but we couldn't get the Christmas version out in time so we cut the version that you know of.

The Kodoks were getting more and more well-known on the East Coast and the demand for the youngsters (they ranged in age from 15 to 17, Pearl being the youngest) was becoming greater. The Kodoks were now appearing in such places as The Apollo in New York, Howard in Washington, D.C., Royal in Baltimore, Md., and The Uptown in Philadelphia. They were appearing with such



Pearl McKinnon - the 15 year old lead of
THE KODOKS



THE KODOKS (1957):
William Franklin, William Miller, James
Patrick, Larry Davis



(PHOTO COURTESY OF BILLY VERA)

THE KODOKS (1958):
Richard Dixon, William Miller, Pearl McKinnon,
James Patrick, Harold Jenkins

THE KODOKS (Ca. 1960):
(TOP) Jean Miller, Harold Jenkins
(BOT) Renaldo Gamble, William Miller



greats as The Solitaires, Velours, Lee Andrews and The Hearts, Coasters, Jesters, Jerry Butler and The Impressions, and Frankie Lymon. Their biggest thrill was when they appeared on national television on the Dick Clark American Bandstand Show. They had come a long way since their first un-professional appearance at Laurel Gardens in Newark. They were hitting the big time, but the money wasn't big at all. "We would always hear the story about the expenses."

"When I asked Jimmy to go into detail about the 'rip-offs' in the early days, he had this to say about them: "I know now that we really got 'ripped-off,' but, at the time we really never thought about it. What do a bunch of kids know about royalties. Besides, all we wanted to do was sing, we loved it. I know they came up with something for us, but it was really nothing, because if it was something I would have remembered it. There is no way I could prove that we got 'ripped-off,' because I didn't look into the books, but I know now we did. There is a lot of money in the recording business, but if you don't have someone in your corner fighting for you one hundred percent, then you're going to get burned and get burned bad. I look back at it now and even though I made little money I still enjoyed it very much. The idea of traveling and being able to perform in front of an audience was enough reward for me."

After The Kodoks cut their first two records, they ran into a problem: Larry Davis and William Franklin wanted to leave to form another group. "They wanted to get away from the Frankie Lymon sound that we had." They left and formed The Sonics.

The Kodoks quickly set out to find two new members. It wasn't too long before they found them. They picked up two fellas who were regulars on Jocko's television show on Channel 13. They were Richard "Pumpy" Dixon and Harold "Curly" Jenkins.

Richie and Harold weren't that good as singers, but their dance routines made up for it. Boy, could they dance! We had to teach them how to sing, because this was their first time singing."

After a few months of steady practice they were ready for another recording session. Out of their third session (the first for Harold and Richie) came MY BABY AND ME, RUNAROUND BABY, and KINGLESS CASTLE. With these great sounds The Kodoks were right back making personal appearances. Although they never gained the success that they had on their first two recordings, they were still knocking the crowd out at shows. At their appearances they would do all The Kodoks' recordings and would be called back for an encore. When they came back for the encore, they would always do a song that Jimmy wrote, READING THE BOOK OF LOVE.

We were doing READING THE BOOK OF LOVE long before The Monotones ever recorded it. I originally wrote this song for The Kodoks.

A few months after the third recording session, The Kodoks had another set-back. James Patrick left the group. "Actually, I got kicked out of the group, they threw my ass out." (As he told me that, he was steadily laughing about it.) When I asked Jim how this came about, he had this to say:

We were doing a show in Washington, D. C., and I got sick with pains in my side. Well, I went to the hospital and they wanted to keep me in there. So, I called my brother, who was doing a show with The Monotones and Jerry Butler and The Impressions in Baltimore. Well, anyway, Skippy and The Monotones and Jerry Butler and The Impressions came down to the hospital to see what was the matter with me. To make a long story short, they took me down to the train station and sent me back to Newark. Well, when I got home I felt pretty damn good. So I went out and into New York City. I'll never forget it. I was walking down 125th Street with two girls on my arm and who do I run into, but Bobby Robinson. He asked me

what in the hell am I doing there when I'm supposed to be in Washington doing a show. I just told him that I was sick and came home. He must have called Miller, because Bill called me on the phone later and told me that I was indefinitely suspended from the group. Well, one word led to another and I wound up being kicked out of the group. When I left I took all the material I had written for them. This explains why we never recorded READING THE BOOK OF LOVE.

After Jimmy left The Kodoks, he started traveling with The Monotones, and a short while later he replaced Warren Davis and became a regular with the group.

The Kodoks were now short a member, but did not pick up anyone to replace Jimmy Patrick. The members now were Pearl McKinnon, William Miller, Harold Jenkins and Richie Dixon.

After a short while William Miller left the group to find another means of support for his family. The morale of the group was very low. Finally The Kodoks split up, as so many of the groups do. Pearl McKinnon got married and became Pearl Richardson. In the later part of 1959 The Kodoks got together again, but with some new members. The Kodoks at this time consisted of Harold Jenkins, Renaldo Gamble (a former tenor with The Schoolboys), William Miller and his wife Jean.

With a little rehearsing The Kodoks were once again recording, but on the J&S label. They recorded DON'T WANT NO TEASING and LOOK UP TO THE SKY. With no success The Kodoks went to the Wink label and recorded MISTER MAGOO and LOVE WOULDN'T MEAN A THING. Around the same time, Pearl was trying to make a come-back into the music business. She joined an all-girl group called Shari and The Shalimars. They cut some unreleased sides for United Artists.

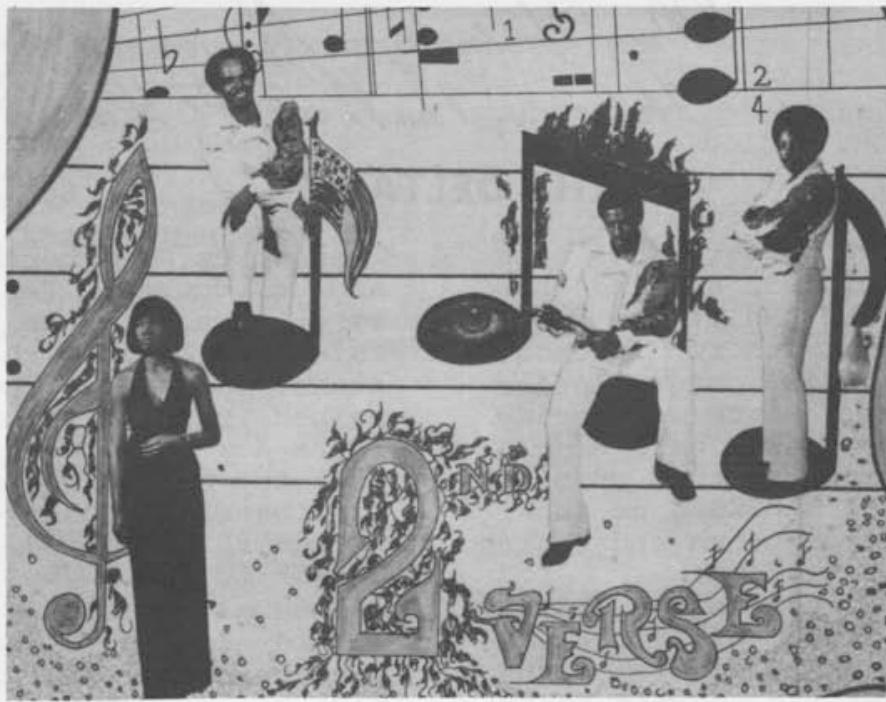
The Kodoks could not gain the success they once had earlier in their career. With this The Kodoks faded out of sight, as did so many of the great groups in that era. James Patrick is now a postal clerk in Newark, Richie Dixon is an ordained minister, Harold Jenkins is now singing with Little Anthony and The Imperials. Pearl is somewhat still in the business, for she has made a few appearances with the original Teenagers at oldie shows, Larry Davis, William Franklin and William Miller are all somewhere in Newark, New Jersey.

The Kodoks are a big favorite among collectors today. Even though The Kodoks are now a group of the past, in the hearts of many they will always be a group of the present.

For the past several years, Pearl McKinnon has been singing with the group called 2nd Verse. This group, which also has Luke Gross (baritone and second tenor - formerly of The Serenaders on Chock Full of Hits), Ricky Barney (second tenor) and Emmitt Mann (first tenor, baritone and bass), has appeared at some oldie shows as The Kodoks. In 1974 they recorded BE HERE IN THE MORNING for IX Chains Records (the flip was not by them). It was re-released in 1975 with DA-DA I LOVE YOU on the flip. Pearl has also appeared with The Teenagers, doing Frankie Lymon's part.

KODOKS DISCOGRAPHY

FURY		
1007	TEENAGER'S DREAM	1957
1015	LITTLE BOY AND GIRL	
	OH GEE OH GOSH	1957
1019	MAKE BELIEVE WORLD	
	MY BABY AND ME	1958
1020	KINGLESS CASTLE	
	RUNAROUND BABY	
	GUARDIAN ANGEL	1958
J&S		
1683/1684	DON'T WANT NO TEASING	
	LOOK UP TO THE SKY	
WINK		
1006	MISTER MAGOO	
	LOVE WOULDN'T MEAN A THING	1961



2nd VERSE (1975):

Pearl McKinnon, Luke Gross, Ricky Barney, Emmitt Mann

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Dear Yesterday's Memories, This is...The Way It Was

THE DELTARS

By James Straite

My singing career goes back to December of 1955 and the show that Alan Freed had at The Paramount. I went with two friends, Big James Simms and Gloster "Nate" Rogers. Nate went crazy seeing Valentines' bass Ronnie Bright belting out the opening notes to LILY MAEBELLE so super cool. We decided then and there to form our own group.

We called ourselves The Mints. Nate became bass, Big James was first tenor, and I was lead. The fourth member was second tenor Sammy Naranjo. We were from the Fort Green Projects in Brooklyn and ranged in age from 14 to 16.

In 1956, The Chips, who were also from Brooklyn, heard us and helped us out with our harmonizing. They also introduced us to their manager, Duke Baldwin, who took us on also. So we left the hallways of Fort Green to practice at The Elks' Ballroom on Fulton Street. There we practiced for the first time with music, and The Chips helped us smooth the rough edges out of our voices. Those guys could sing!

We did our first show at The Elks' Ballroom and then Duke had us doing shows every weekend at places like The Gayheart Ballroom and The Club Baby Grand (on Fulton Street), where people threw coins at us. At these clubs we did shows with The Chips, The Pharoahs (another local group) and even our original inspirations, The Valentines.

Late in 1956, Duke gave a big show at The Bedford YMCA in Brooklyn with the kids from his dancing school and even an exotic dancer. The show had a big line-up of stars: Screamin' Jay Hawkins, The Heartbeats, The

Teenchords, Schoolboys, Chips and of course, The Mints. We were proud to do a show like this and be able to meet these stars. Backstage, The Teenchords helped us with the choreography for a new song we had written. (All the songs we sang at that time were originals - BRENTA, AS THE LAMPLIGHT GLOWS, WHAT'S THE ANSWER TO OUR LOVE.) The Teenchords also sang for us the next record to be released by The Teenagers - I WANT YOU TO BE MY GIRL.

By this time The Mints were very popular in Brooklyn (even though we had never recorded and never would). We did another show, at The Chateau Gardens in Manhattan, with The Channels and then left our manager because we were tired of doing shows for no pay.

We did some auditions for record companies (I remember Apollo), but never got anywhere. Then Sammy moved to East Harlem, which made practicing difficult, and the group became inactive. Then Nate asked if he could go off to sing with Little Anthony's Chesters, another Fort Green group. We had once tried to get Anthony to sing with us. One day, The Chesters challenged us to a singing contest. What we didn't know was that Anthony was having trouble with his bass and this was his way of auditioning Nate. It proved to be a good move for Nate, since The Mints were through anyway.

But soon I started a new group, The Young Lads, also from Fort Green. The group originally was: Ronnie Watson (lead), Vaughn Constantino (first tenor), James Straite (second tenor), Luther Morton (baritone) and Aaron "Bootsie" Broadnick (bass). We

got some material together and did a show at The Renaissance Ballroom in Manhattan with another local group, The Capitols (who did ANGEL OF LOVE).

One day we were singing in the IND subway when a man gave us his card and told us to come see him. His name was Ivan Mogul. He was so powerful that when we auditioned for RCA, they came to his office. They liked our sound, but not our material. So Ivan got two songwriters - Billy Dawn Smith and Bert Keyes - to write for us. They turned out PUT YOURSELF IN MY PLACE and GEE BUT I'D GIVE THE WORLD, and we started practicing.

Unfortunately, Vaughn and Ronnie started missing rehearsals, which turned off Ivan. We replaced Vaughn with Carl Williams, but had a hard time replacing Ronnie.

Finally, my old buddy Nate told me that The Imperials had done a gig with The Kodoks once and had met Pearl McKinnon. Now that The Kodoks had broken up, Pearl was looking for another group. Nate introduced us and we were off. We couldn't call ourselves The Young Lads anymore so we changed it to Pearl and The Deltars (after Delta Airlines). We got some material together and Pearl took us to Bobby Robinson at Fury Records. (Pearl didn't really want to go back to him, but she wanted to get a record out as quickly as possible. I had to agree - all those years of singing and I'd never been on a record.)

We recorded BACK TO SCHOOL AGAIN, which Pearl had written and WHERE ARE YOU?, which Bobby Robinson wrote. This was in late October or November of 1960 and he didn't release the record because it wasn't back-to-school time anymore. He had plans to put it out the following September.

So a month later we recorded another song Pearl had written - DANCE, DANCE, DANCE, and also

TEENAGER'S DREAM which she'd done with The Kodoks. This was probably Bobby Robinson's idea. In early 1961, DANCE, DANCE, DANCE was released and got a lot of air play on Jocko, Dr. Jive, and Herman Amis in New Jersey. We somehow got a fan club in Connecticut, so someone must have been playing it there too.

Just as things seemed to be going well for the first time, they all fell apart. Pearl lived in Newark and it was hard for us all to get together - the four guys usually practiced alone. Then we found out, over the radio, that The Deltars were supposed to be at a Bermuda Hop in New Jersey. How come no one ever told us? There was also a show in D.C. that we were never told about. Bobby Robinson said that he had no time for us right then, since Gladys Knight and The Pips had a smash hit and he could only handle one group at a time. (All he could do was try to push TEENAGER'S DREAM and hope for the best.)

So after making four masters, one record and no appearances, The Deltars broke up. At least, after singing for five years, I'd managed to record. So the next time someone tells you that The Deltars were The Kodoks under a different name, don't you believe it■

PEARL AND THE DELTARS

FURY 1048 TEENAGER'S DREAM/
DANCE, DANCE, DANCE



THE YOUNG LADS (1958):

Aaron Broadnick, James Straite, Ronnie Watson, Carl Williams, Luther Morton

R. T. O. (REMEMBER THE OLDIES)

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LADY LOVE - DEL LARKS
LOVE HER SO - CORVAIRS
IF I HAD A CAR - MILLER BROTHERS
DOWN BY THE OCEAN - EXCEPTIONS
LOVE IS A STORY - BILLY & PATIOS
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* * * * *

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RENT MAN - SILHOUETTES
MEANING OF LOVE - VAN DYKES
PEACE OF MIND - PENGUINS
AGAIN - UNIVERSALS
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MY TREE - FOUR BELLS
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* * * * *

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I'M LONESOME FOR ELVIS - JERRY WEBB
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* * * * *

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ALL ABOUT ELVIS - PT. 2 - P.Q. R&R
OH ELVIS - REED HARPER & THREE NOTES
ELVIS FOR PRESIDENT - LOU MONTE
I'M IN LOVE WITH ELVIS - VIRGINIA LOWE
I WANNA SPEND XMAS WITH ELVIS-LITTLE LAMBIE PENN

* * * * *

* * * * *

STATEN ISLAND, NEW YORK 10312

the DEAN BARLOW story

By Marv Goldberg

Two dreams come true: the story of The Crickets (issue 2) and now, an interview with Dean Barlow. The tale is told of an on-again, off-again romance with group singing, interspersed with solo releases.

Grover "Dean" Barlow was originally from Detroit, where he belonged to a group that would entertain over the high school public address system before classes started. When he moved to the Bronx around 1951, new friends were made and stickball was the name of the game. Some of his new-found friends were already singing together, and he was the last to join this group.

They had an agent named Cliff Martinez, who introduced them to Joe Davis. They were told that if he liked them, there would be a recording contract with MGM. Actually, Davis didn't even have a job with MGM; he had been told that if he found acts worth recording, MGM would hire him. He recorded the group himself and then sold the masters to MGM. Therefore, The Crickets got a contract not only for themselves but for Davis too!

Before meeting Davis, the group had another name, now long forgotten. At the insistence of Joe Davis, they thought up another name: The Crickets. Davis promptly had them sign the name over to his company, so that even if they all walked out on him, he could still use it. In fact, just before Buddy Holly died, Joe Davis won a large cash settlement from that later group for using the name that he owned.

Right after YOU'RE MINE was released, The Crickets were off on a promotional tour, stopping only long enough to have some photos taken at tenor Harold

Johnson's house. It's a trick of the lighting that makes the suits look like uniforms; actually the only things that matched were the ties! (See cover of Yesterday's Memories Vol. 1, No. 2).

The rest of the story of this group has already been told in issue two. When they broke up, Joe Davis asked Grover to form another group since he still owned the name. A few neighborhood friends - tenor Jim (J.R.) Bailey, baritone Bobby Spencer and bass Freddy Barksdale - combined to make the second Crickets' group. Each of them subsequently became famous in his own right, but as The Crickets, they were a dismal failure. They did a few engagements, but never wanted to practice. (Oddly enough, Carl Spencer, who was backed up by The Mellows on Candlelight, used to work in Grover's father's fish store, and has memories of his brother, Bobby, rehearsing with The Crickets in the back of the store.) After a few months of this, Grover chucked the whole group and formed the third Crickets. This group, which did the final two Jay-Dee sessions, consisted of Robert Bynum (1st tenor), William Lindsay (2nd tenor) and Joe "Ditto" Dias (bass). Dias had been bass of The Chords prior to their recording days and would subsequently re-join them. This group stayed together about a year. In addition, with the replacement of Bynum by a first tenor named Rudolph, this group became The Bachelors on the Earl label. The Bachelors never did anything except the recordings, and broke up soon after.

At this point, exit Grover Barlow and enter Dean Barlow.

Joe Davis wanted to record him as a single, but didn't think "Grover" was a salable name. Grover's mother's maiden name - "Dean" - was selected, and it's been that ever since. Several sides were issued on Jay-Dee and Davis in 1955 and 1956.

Then it was off again with another group. This time The Montereys on Onyx. William Lindsay returned along with Rudolph, who moved down to bass, and the other member was a tenor named Sonny, who does some of the leads. DEAREST ONE, with overdubbed voices, was given a lot of airplay in New York and became a regional hit. With no success from The Montereys' next effort, Dean gave up group singing for the next ten years.

The sixties found Dean with Morty Craft's Warwick label. The first release was a re-make of The Crickets' YOU'RE MINE, with strings. Dean thinks this was

the finest record he ever did, although the arrangement was such that it was hard to dance to and teens didn't like it. Unfortunately, Joe Davis got an injunction against it, and there are very few copies around today. More successful in terms of airplay was THIRD WINDOW FROM THE RIGHT on Lescay.

In 1967, Drifters' manager George Treadwell formed a group which included Dean and Vocal-eers' lead, Joe Duncan. The group was practicing in a Drifters' vein, since Treadwell was tiring of the real Drifters. However, he died before anything could be done with the group.

Today, Dean is Director Of Community Relations for Western Union. A far cry from stickball at The Forest House Community Center.

NOTE: AS WE GO TO PRESS, WE HAVE JUST LEARNED THAT THE TENOR IN THE MONTEREYS WAS ED "SONNY" JORDAN.

THE BACHELORS:

EARL 101 I WANT TO KNOW ABOUT LOVE (E102)/DELORES (E106)
EARL 102 BABY (E101)/TELL ME NOW (E105)

DEAN BARLOW:

JAY-DEE

799	I'LL STRING ALONG WITH YOU/IT DOESN'T HAPPEN EVERY DAY	2/55
803	FOREVER/DON'T LEAVE ME BABY	5/55
805	TRUE LOVE/MY LIFE IS EMPTY WIHOUT YOU	7/55

DAVIS

444	AS GOD IS MY JUDGE/HI YA HONEY?	2/56
446	TRUTHFULLY/MY LIFE IS EMPTY WITHOUT YOU	5/56
450	TRUE LOVE/CAN'T STAND IT ANY LONGER	1956

BEACON

463 TRUE LOVE/I'LL STRING ALONG WITH YOU

THE MONTEREYS:

ONYX 513	DEAREST ONE (5013B)/THROUGH THE YEARS (5013A)	5/57
ONYX 517	ANGEL (5017A)/TELL ME WHY (5017B)	

DEAN BARLOW:

WARWICK

618	YOU'RE MINE/ IT'S ALL IN YOUR MIND/FRIENDLY PEOPLE	1960 1960
-----	---	--------------

LESCAY

3004 THIRD WINDOW FROM THE RIGHT/BABY DOLL

RUST (A LAURIE SUBSIDIARY)

5068 DON'T LET HIM TAKE MY BABY/I DIDN'T SEE NOBODY DANCE



A RECREATION OF THE SECOND
(NON-RECORDING) CRICKETS:
(TOP) DEAN BARLOW, J.R. BAILEY
(BOT) BOBBY SPENCER, FREDDY BARKSDALE

COR_RECTIONS

From Bob Becker, the following additions to The Hollywood Flames' discography (issue #3):

Class 213 flip is YOU MADE A BOO-BOO

215 flip is DARLING, IF I HAD YOU

220 flip is HONEY-SUCKLE BABY

232 titles should be: SWEET PEA/CHAINS OF LOVE (Bob & Earl)

In addition to the many Bobby Byrd solos (which we didn't list) he also sang with another group: Cash 1031 THE TRUTH HURTS/LET'S LIVE TOGETHER AS ONE - Bobby (Baby Face) Byrd & The Birds. Finally, there's Cash 1054 IT MAKES NO DIFFERENCE by Clyde Tillis "The Thin Man" (flip not by him). Thanks Bob.

Also in the same vein, from Peter Gibbon:

Class 207 COME SEVEN / SO LONG BABY (Bobby Day) 3/57

BITS & PIECES

By Marcia Vance

Big Dee Ervin due out shortly with a single on Chelsea Records, title as yet unknown.....Little Richard's latest is CALL MY NAME for Manticore Records.....Bo Diddley out with his "20th Anniversary Album" on RCA.....Del Shannon riding high again with CRY BABY CRY on Island.....Paul Evans one of the first out with a Bi-Centennial record entitled HAPPY BIRTHDAY AMERICA on Big Tree.....Congratualtions to Roulette Records who have re-issued albums by Frankie Lymon, Heartbeats, Cleftones, Chantels and Flamingos, with more on the way. This is how it should be. Now if Arista (who bought out Savoy) and All-Platinum (who bought out Chess/Checker/Argo) follow suit, it will be boon time for record collectors due to the many previously unreleased masters in the catalogues.....Unfortunately, at press time, Jackie Wilson is still in the hospital, although somewhat improved■

WANTED: Sonny Til/Orioles - photos, theater programs, sheet music (IT'S TOO SOON TO KNOW, DON'T GO TO STRANGERS); script label and later red plastic 45's. Yesterday's Memories, P.O. Box 1825, FDR Station, New York, New York 10022.

FOR SALE: Rare original 45 RPM records. 75¢ apiece. Excellent condition. \$1.00 for list of 966. OLDIES BUT GOODIES, P. O. Box 3356, Pontiac, Michigan 48059.

If you collect any kind of records, your name and address is wanted. SAL PASSANTINO, Box 1551, S. Hackensack, N.J. 07606.

THE BILL PINKNEY STORY

By Jim Davis



Of all the "original" members of The Drifters performing today, Bill Pinkney goes back the furthest. The following article will give the reader an early background of Bill Pinkney. Bill has his own group now called the "Original Drifters." They are playing mostly the Southern states. Bill has a great memory of the past as you will see.

Bill Pinkney's singing career began in 1946 in a small town called Dalzell, near Sumter, South Carolina. He had formed a gospel group after breaking away from his Jr. High School

glee club. They called the group The Singing Cousins. The members of the group were Bill Pinkney, David Glover, Herbert Glover, Matthew Gallashaw, James Mack and the late Wesley Mack. They sang together in various churches in the South until 1949. Bill then moved to New York where he played sandlot baseball for two years for the New York Blue Sox. They played in New York's Central Park, Pennsylvania and New Jersey. He also at the time worked at Sutton Motors, a Ford dealership.

In 1951, he organized another gospel group called The Jerusalem Stars. This group consisted of Bill Pinkney, Bill Massey, James Green, Jimmy Griffin (now a minister in Long Island, New York) and Brook Benton (originally of Camden, S.C.). Brook Benton stayed a short time and went on to join another gospel group called Bill Langford and The Langfordaires. Bill Langford was a former member of The Golden Gate Quartet and was known to his friends as "High Pockets."

After Brook Benton left, another group was formed with the following members: Bill Pinkney, Jimmy Powell, James Bryant, and Gerhart Thrasher, called The Southern Knights. Gerhart Thrasher was a former member of The Thrasher Wonders, which consisted of his brother Andrew and his sister Bernice. They performed when they were 12 and 13 years old and were escorted by their late mother, Mrs. Clara Thrasher. Gerhart Thrasher was also a former member of The Silvertone Gospel Singers of Oxford, N.C.

In the early part of 1953 Bill had the pleasure of talking to an old friend, Clyde McPhatter. He had known Clyde since he was 14 years old, from competing with him in gospel groups in the late 40's. At that time Clyde was leading a gospel group called The Mt. Lebanon Singers. Clyde McPhatter had been discovered by Billy Ward of The Dominoes in 1950 while singing with The Mt. Lebanon Singers. Clyde stayed with him for about 2½ years. Clyde then left Billy Ward's Dominoes and organized what was the first Drifters' group. They were mostly former members of The Mt. Lebanon Singers. This group didn't work out satisfactorily. Clyde then formed the following Drifters: Clyde, Gerhart and Andrew Thrasher, Bill Pinkney and Willie Ferbie. At this time Bill Pinkney was singing top tenor and Willie Ferbie was the bass singer. Willie Ferbie was then in an accident and could no longer perform. Bill Pinkney took over as the bass singer. The only session made with Willie Ferbie was the one that produced MONEY HONEY, THE WAY I FEEL and LET THE BOOGIE WOOGIE ROLL.

When Clyde McPhatter was drafted into the Army, David Baughan rejoined the group to take over Clyde's place. (See Record Exchanger Vol. 4 No. 2 for the complete story of The Drifters.) He made all the personal appearances singing Clyde McPhatter's parts. Dave stayed until the middle of 1955. He was getting hard to perform with. At the time he was only 16 years old and had begun to drink a lot. Bill Pinkney was the road manager of the group and knew he had a problem with Dave. They were in Cleveland, Ohio, sometime in 1955 at The

Circle Theater and Bill there discovered Johnny Moore, who would shortly become the new lead singer. The next day, an under the weather Dave had been put in the car by the other group members; also in the car was Johnny Moore. David woke up and asked who he was. Bill told him it was his replacement. He thought by telling him this, Dave would try to straighten himself out. He never did and Johnny Moore was then moved to lead singer. He recorded such classic songs as RUBY BABY, SOLDIER OF FORTUNE, ADORABLE and FOOLS FALL IN LOVE.

I asked Billy what it was like singing with The Drifters and if they had any unusual experiences. He told me it was a lot of fun and also a lot of bad times. The most unusual and frightening experience of his life happened in Fredericksburg, Virginia in 1954. They were on their way from New York to Atlanta, Georgia and had car trouble. After getting their car repaired, they had spent all their money. Clyde then wired to New York for some more money to travel on. While riding around town waiting for the money to arrive, they were stopped by the local police. A loan company had been held up by a group of black men. Since they were in a Cadillac with New York tags, they fit the description of the holdup men. They were carried to the loan company to be identified. There were six policemen there holding guns on them and they were all scared to death. The lady at the loan company said one of them had been wearing a red outfit. The police wanted to check the trunk of their car to see if they might have changed clothes after the holdup. They were all standing with their hands up. Bill reached down to his pockets to give the police the car keys. As soon as he dropped his hand the policeman's gun clicked. He thought the police had shot him. It took several hours to get cleared from this and to get their money which had been wired to them.

I asked Bill how he thought the R&B music changed from 1950 to 1954. He didn't see any change through the early 50's except for some of the vocal lyrics and styles. He thought the big change in R&B was brought about by The Drifters themselves in 1959. He feels the reason for the change was the fact that there was no Clyde McPhatter, no Johnny Moore, etc. George Treadwell had hired The Crowns to be the new Drifters' group. Strings were added then and this changed the R&B style for years to come.

Bill Pinkney's favorite performers in the mid-50's were: Sonny Til & Orioles, Dominoes, Clovers, Dells, Spaniels, Platters, Midlanders, 5 Royales, 5 Keys, Moonglows, Ruth Brown, (Bill dated her on several occasions), LaVern Baker, Joe Turner, Ivory Joe Hunter, and Chuck Willis. His favorite gospel groups were: The Dixie Hummingbirds, The Five Blind Boys, (both groups Ala. & Miss.), National Clouds of Joy, Kings of Harmony, Sensational Nightingales, Richmond Harmonizing 4, Soul Stirrers, Pilgrim Travelers and Swan Silvertones.

Bill feels there was no real difference in gospel and R&B music. They used the same feelings, only the words were different. The difference between Southern gospel and R&B and New York's was that people accepted it more in the North. But the real roots came from the Southern cottonfields where at the end of each day, they would all gather and sing gospel in harmony.

Bill's ambition today is to again form an original group. He doesn't know if it's possible, but the following members together again would be as close to the original group as could be formed. He would like Johnny Moore, Charlie Thomas, Bobby Hendricks, and himself. This group could sing all the parts as they were sung on the recordings. I do wish him luck in making this a reality. Maybe this way we would have only one Drifters' group instead of the 5 or 6 now performing ■



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THE FLAMES



(REKINDLED)

By Marv Goldberg

An interview with Flames' lead singer, David Ford, has disclosed the history of the group after Bobby Byrd left in 1957. (See Yesterday's Memories Volume 1 Number 3.)

The basic Ebb group consisted of David Ford (tenor), Earl Nelson (tenor), Curtis Williams (baritone) and Clyde Tillis (baritone). This group was together through 1959, when Dave moved their base of operations to New York. Eddie Williams and Ray Brewster joined to replace Curtis Williams and Clyde Tillis. This was the group that was on most of the Atco recordings. (Curtis is on the last one - MY HEART'S ON FIRE, replacing Earl Nelson.)

In 1960, The Flames travelled to Chicago and made one record for Chess. At this time the group consisted of a tenor (David Ford) and three baritones (Curtis Williams, Ray Brewster and Donald Height). Height was the lead on both the Chess sides and the subsequent Goldie and Coronet sides (which have tenor John Berry in place of Ray Brewster). It has been noted that a Coronet album credits these sides to "Charlie Francis." Dave says that no one by that name ever sang with The Flames. John Berry does not seem to be the tenor of the same name from The Rainbows.

By 1965, Dave Ford had two simultaneous Hollywood Flames' groups! The one on the recordings for Symbol were: David Ford, John Berry (tenor), George Home (second tenor) and an unremembered bass. At the same time, the group he used for appearances had Reggie Jackson (1st tenor, 2nd tenor, baritone) and two girls, Toni and Jean. Dave thinks that this was one

of the finest groups he's ever been with.

In 1967 The Hollywood Flames broke up for good as Dave returned to California. Thus ended the 18-year history of one of the most famous West Coast groups.

Dave had this to say about the earlier Flames' groups:

The Fidelity recordings of TABARIN (which incidentally, was originally a Country and Western song) and W-I-N-E were purchased from Unique, as were all the Fidelity and Specialty sides. This would make the Unique sides date from late 1951.

The original LET'S TALK IT OVER was on Swingtime, according to Dave. Either Lucky was a subsidiary of Swingtime, or else they purchased all their masters from Swingtime.

The Tangiers on Decca were not The Flames. The Hollywood Flames' material was purchased from Swingtime, and then Dave tried a private venture with Gaynell Hodge (2nd tenor), his brother Alex (baritone) and, as top tenor, Jesse Belvin! (Although never a member of The Flames, Jesse can be heard in the background of many of the Ebb sides.) Another private venture was The Ebbtides on Specialty - Dave as soloist, with a studio group behind him.

Additional Hollywood Flames' Discographical Notes - Keyed To Discography in Yesterday's Memories (Volume 1 #3 Page 7):

Add Lead Singers:

Decca 29603 I WON'T BE AROUND
(GH)

Money 202 CLICKETY CLACK I'M
LEAVING (ALL)

Ebb 119 CRAZY - Regardless of
label credit, this was not by

The Hollywood Flames.
 Ebb 131 GIVE ME BACK MY HEART
 (DF)
 Ebb 144 STROLLIN' ON THE BEACH
 (ALL)
 Chess 1787 (DH) / (DH)
 Atco 6155 EVERYDAY EVERYWAY (EN)
 6164 (EN) / (EN)
 6171 (ALL) / ?
 6180 (EW) / (CW/DF)
 Coronet 7025 (DH) / (DH)
 Goldie 1101 (DH) / (ALL) LATE '62
 Symbol 211 (HOME) / ?
 215 (HOME) / (JB)

VeeJay 515 David Ford says his group never recorded for VeeJay and is not familiar with the titles.

New Lead Singers: DH = Donald Height; Home = George Home; JB = John Berry.

The photo on Page 6 of Issue #3
should be dated 1960.

COLLECTION of around 2,000 45's to be disposed of by auction. Mostly black vocal groups, but many others also, some white groups, singles, R&R, R&B, Pop, Rock, misc. Also will have 78RPM list later, Blues, Jazz, Pop, misc, some groups. The 45's are mostly from 1960's, some from 50's. Few into '70 - '72. If interested in the auction list, send name and address to MALCOLM V. BLACKARD, P. O. Box 1504, Decatur, Alabama 35601. Specify 45 interest, 78 or both.

YM is sad to announce the death of Blues great Chester "Howlin' Wolf" Burnett, on Jan. 10, 1976. He was 65.

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ALCO - SO LONELY - the FABULOUS PEARL DEVINES

BLUE SKY - THIS SILVER RING - the BLUE SKY BOYS

BLUE SKY - MY VOW TO YOU/DARLENE - the BLUE SKY BOYS

CANDLELITE - LUCKY ME, I'M IN LOVE - the EL DOMINGOS

CANDLELITE - TORMENTED - the HEARTBEATS

CANDLELITE - IF YOU WERE GONE FROM ME - the SHELLS

CHALLENGE - EACH NIGHT - the CANDLES featuring ROCHELL

CLIFTON - MIRACLE OF THE BELLS - the AUTOMATIONS

CLIFTON - OH ROSEMARIE - the ENCHANTMENTS

CLIFTON - CRYING FOR YOU - the CINERAMAS

CLIFTON - WHERE DO WE GO FROM HERE - the DUBS

CLIFTON - HEARTACHE - the DUBS

CLIFTON - MISTY - the SHELLS

CLIFTON - GO BACK WHERE YOU CAME FROM - the SUMMITS

DECCA - SEE YOU NEXT YEAR - the FIVE SECRETS

DECCA - PLEASE TAKE A CHANCE - the FOUR LOVERS

DECCA - DOROTHY - the HI-FIVES

DECCA - HOW CAN I WIN - the HI-FIVES

DECCA - LOVE IS HERE TO STAY - the STARFIRES

DECCA - TERESA - the TREBLE CHORDS

DECCA - COME ON BABY - the VAN DYKES

DECCA - RUN BETTY RUN - the VAN DYKES

DELUXE - BABY I DON'T CARE - the GUYTONES

END - I'LL PRAY FOR YOU - the DELL SATINS

IMPERIAL - I WANT TO BE THE BOY YOU LOVE - the FOUR BUDDIES

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WHAT BILLBOARD HAD TO SAY
By Anthony Barcia

The following consists of reviews of records by obscure vocal groups from 1950 to 1953.

Most of these groups made only a few recordings, and not all their records were reviewed by Billboard.

Billboard's Rating System:

1 - 39	= "Poor"
40 - 69	= "Satisfactory"
70 - 79	= "Good"
80 - 89	= "Excellent"
90 - 100	= "Tops"

May 27, 1950

The Striders - COOL SATURDAY NIGHT (Apollo 1159) - 70

Fine group, with a splendid lead voice carrying the tune, does an impressive chore with a ballad of only slight substance.

b/w

FIVE O'CLOCK BLUES - 60

Topnotch performance of a trivial medium jump blues.

* * * * *

December 2, 1950

The Four Barons - LEMON SQUEEZER (Regent 1026) - 68

Male quartet with a full sound gets more out of this wide double entendre blues than it really merits.

b/w

GOT TO GO BACK AGAIN - 70

Boogie blues on the military draft, grab a slice here and there.

* * * * *

July 7, 1951

The Drifters - HONEY CHILE (Excelsior 1314-15) - 50

Male group does a so-so job on a weak pop rhythm novelty.

b/w

MOBILE - 55

Local blues item is a slight improvement over flip.

* * * * *

November 10, 1951

The Royals - IF YOU LOVE ME (Okeh 6832) - 50

Novelty jingle with a beat is done weakly by male group and

combo.

b/w

DREAMS OF YOU - 50

Slow ballad fares poorly.

* * * * *

February 2, 1952

The Cabineers - BABY MINE (Prestige 917) - 76

A pretty ballad is handled with style by the group. Orch backing features a plaintive sax solo. Fine performance could make this a strong entry.

b/w

WHAT'S THE MATTER WITH YOU - 74

The Cabineers render this slow bluesy ballad in nice fashion, sparked by baritone lead.

* * * * *

February 23, 1952

Billy Bunn and The Buddies - I'M AFRAID (RCA Victor 4483) - 82

Bunn is a warbler to be contented with. Singer has a distinctive quality and sound and employs some tricks. Tune is an acceptable ballad that's treated to a potent interpretation. Backing vocal and instrumentation is good. With promotion, could be a winner.

b/w

I NEED A SHOULDER TO CRY ON - 68

Coupling is a decided let down both in the vocal effort and in the song, a rather listless ballad. Bunn seems to be struggling here.

* * * * *

April 26, 1952

Billy Bunn and The Buddies - UNTIL THE REAL THING COMES ALONG (RCA Victor 4657) - 80

Unusual pipes of the singer are given full play in this stylized treatment of the oldie. Good deejay stuff and should garner many juke nickels as well.

b/w

THAT'S WHEN YOUR HEARTACHES BEGIN - 74

Another pretty ballad gets a listenable run-thru by the high voiced chanter.

* * * * *

May 10, 1952

The Marylanders - SITTIN' BY THE RIVER (Jubilee 5079) - 68

Country-type opus gets a tasteful whirl by The Marylanders. Basso talks a few lines to good effect mid-disk.

b/w

I'M A SENTIMENTAL FOOL - 62

Straight reading of an okay ballad by the combo.

* * * * *

May 17, 1952

The Serenaders - IT'S FUNNY (Coral 60720) - 64

The group slows down on this side for a mellow rendering of the oldie.

b/w

CONFession IS GOOD FOR THE SOUL

- 68

The Serenaders whoop it up on this hand-clapping item with a rhythm backing.

* * * * *

September 6, 1952

The Marylanders - MAKE ME THRILL AGAIN (Jubilee 5091) - 78

The distinctive style of the combo and its flexible-voiced lead is in full display as they read the ballad in solid fashion. Should create some action.

b/w

PLEASE LOVE ME - 75

Another romantic item, in slow tempo, gets The Marylanders-Lucas imprint.

* * * * *

February 7, 1953

The Buccaneers - FINE BROWN FRAME (Southern 101) - 69

The Buccaneers kick off the first release of Southern Records with an adequate rendition of the R&B ditty, backed with a bright beat by the orchestra. Orchestra backing is the best thing on the disk. Group needs more drive and precision to sock over this effort.

b/w

DEAR RUTH - 65

A slow ballad is chanted in fair style by The Buccaneers but the material is weak. Lead singer does an okay job.

* * * * *

All reviews are reprinted from Billboard, Copyright in the years indicated, with the permission of the Publisher.

March 7, 1953

The Five Budds - MIDNIGHT (Rama 1) - 77

Label bows in the R&B field here as an adjunct of Tico Latin-American diskery. The bow is an auspicious one as they come up with a strong group in The Budds and a big-beat orchestra led by Bert Keyes. Material is good enough to bear some watching. Group could get going after a few more disk sessions.

b/w

I WAS SUCH A FOOL (TO FALL IN LOVE WITH YOU) - 72

Pop-like ballad is handed a good run-thru by the group. Even if the disk doesn't break big, it could start a little action on the song ■

AUCTION: R&B, R&R, and Pop 45's from the 50's and 60's. Vocal groups and single artists. Free list - no minimum bids. DON MENNIE, P. O. Box 23, Essex Fells, New Jersey 07021.

FOR SALE: Blues, R&B, vocal groups, Rockabilly, C&W, Pop. 45's, 78's, and LP's. Set prices; list free. VICTOR PEARLIN, 894 Main St., Worcester, Mass. 01610.

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but is still looking for Atlantic Records prior to #1000 (45 or 78). Send to new address for want list. PETE GRENDYSA, 9708 Caddy Lane, Caledonia, Wisconsin 53108.

DON'T MISS OUT on our large forthcoming auction list. R&B, Soul, Blues, Pop. We also buy collections - LP's, 45's & 78's. RICK TOLMACH, Box 22372a, San Francisco, California 94122.

WANTED: To buy or sell - R&B, RAB and Pop records. BRUCE HECHT, 19 Imperial Drive, Selden, New York 11784.

"Rock Is Rhythm And Blues (The Impact Of Mass Media).
by Lawrence N. Redd, Michigan State University Press, 1974.
167 pages, hardbound, \$7.50.

By Peter A. Grendysa

One of the favorite ongoing controversies of the collecting fraternity concerns the alleged differences between Rhythm and Blues and Rock and Roll. Since few, if any, of us are qualified musicologists able to dissect and examine the actual musical structures of records commonly labeled "R&B" or "Rock and Roll," the discussion of differences or similarities usually descends to the subjective lever - and that's when the fun begins.

Most of the time we don't think about putting various records in heatedly designated slots labeled "Rhythm and Blues" or "Rock and Roll;" if we like them, they are good. But, if backed into a corner and called upon to sort our favorites into those two categories, we all "know" exactly which record belongs where. For example, my early years as a fan of black music brought me the great wisdom that the slow sides were R&B and the jump sides were Rock and Roll. (Country blues, which I liked then and still do, I considered a totally different species of black music, since I found it hard to see any relationship at all between Lightning Hopkins and The Heartbeats.)

My preference for black artists being strong, I revised my thinking and reached this eternal truth: if a black artist did a song it was R&B (with the exceptions of Harry Belafonte and Johnny Mathis) and if a white artist did the same song it was Rock and Roll (with the exceptions of Bobby Charles, who was always R&B, and Pat Boone, who was always Nowhere). If a white Rock and Roll record used a lot of twanging guitars it was

Rockabilly. These truths stood me in good stead for many years. Unfortunately, the holes in the theory are many and large. And now, when anything with a heavy back-beat is called "Rock," "Jazz" sounds like R&B, and "Country" sounds like pop, I am worse off than ever - my "truths" aren't self-evident any more.

Now comes a book by a black mass-media professional and teacher that makes the piquant statement "rock is rhythm and blues" and then sets out to prove it.

In the first half of the book, called "Blues Is Blues," the standard origins of blues, jazz, and rhythm and blues are explored. I say "standard" because the reader will find nothing new therein. Nothing new, that is, until the author launches into the main thrust of the book and the subject he is obviously most at ease with - the development of modern Rhythm and Blues. Our favorite form of music is given the ingredients of urban blues (typified by Leroy Carr and Scrapper Blackwell) and the black swing music of the Southwest (Jay McShann, Count Basie). I'm honestly quite happy with this theoretical arrangement, and when the author throws gospel singing into the stew for good measure I am elated.

The remainder of Part One presents some interesting revelations about the relationship of R&B to the mass media - radio, motion pictures, and television. Whetting the appetite of even the most jaded record collector are tantalizing bits such as Hadda Brooks' regular weekly telecasts, as early as 1951, and such movies as "Rhythm & Blues Revue" featuring Joe Turner, Faye Adams, Amos Milburn, and The Larks. The creation of what the author calls the "false dichotomy between Rhythm and Blues and Rock and Roll" during the early and mid-fifties is neatly wrap-

ped up and tied with a ribbon besides. A most convincing piece of work.

Moving along to Part Two ("On The Trail of Soul Poets") we find the remaining 50% of the book devoted to one-on-one interviews with important figures in R&B and gospel. This includes Arthur Crudup, B.B. King, Jerry Butler and Jesse Whittaker. Unfortunately, far from offering any further insights into the main theme of the book, these interviews fall flat and are nowhere near the quality of similar things done for collector's magazines on both sides of the Atlantic.

All in all, this is a book a collector can learn from and enjoy reading. There are a number of glaring errors, some of them probably typographical, but the main theme and premise of the book is not harmed by those at all. There is no index, nor is there a picture section or discography. The interviews are yawn-provoking. But on the positive side extensive lists of references will open new areas of further reading on the subject.

Most important, perhaps, the author's viewpoint is a refreshing change from the familiar record collecting angles.

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RUN BETTY RUN - VAN DYKES
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SHOULD I CRY - CONCORDS
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WHILE WALKING - FABULAIRES
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- READER SURVEY RESULTS -

Wow! Are we proud of our readers! The national average for a survey like this is 5% or less. A full 43% of our subscribers answered. Here's how it turned out (bear in mind that the percentages given are to the total number of people answering - including non-subscribers-unless otherwise noted):

1. 93% have read all 4 issues.
2. 79% are subscribers.
3. 99% of subscribers plan to renew.
4. 51% would like to see white group stories; 33% wouldn't and 16% don't care.
5. 94% would renew whether or not there were white group stories; 1% would renew only if there were; and 5% would not renew if there were.
6. 97% of subscribers receive their copies on time.
7. 100% of subscribers receive them in good condition(is the Post Office getting better?).
8. 65% like the auction; 4% don't; 31% don't use it.
9. 73% have started using our advertisers; 27% haven't.
10. 36% must own original records; 62% accept boots & reissues; 2% don't buy records.
11. 97% like our photos; 0% don't; 3% don't care.
12. 65% like 40's group stories; 21% don't; 14% don't care.
13. 95% are male; 5% are female.
14. 1% are under 20; 10% are 20-25; 33% are 25-30; 47% are 30-35; 8% are 35-40; 1% are over 40.

The best-liked article we've run has been Lee Andrews & The Hearts. Next in order are The Hollywood Flames, The Crickets, The Brown Dots/4 Tunes, The Jacks/Cadets, The Gladiolas/Zodiacs, The Swallows, The Cardinals, The Rainbows, The Vibrantes, The Strangers, and Bits & Pieces.

Strangely enough, The Brown Dots/4 Tunes, which ranked fourth above, was also the most disliked

article. Another feature which drew heavy negative votes (and has been dropped) is "The Groups And I."

As far as features wanted - just about any group you can think of was mentioned as a possible future article. While we are not giving away any trade secrets, we think many of you will find your most-wanted group stories on our pages soon. For instance, The Red Caps were voted on often. Labelographies were also a heavy favorite, as were single artists (especially Wynonie Harris - anyone who has a story on him? Send it in!). We'll be doing our best to fulfill your requests.

(In case you're wondering, the most maligned name in Rhythm & Blues at this time is Elton John. We've received everything from pleas to threats to keep him out of YM. You've got it!)

We received many responses asking for more articles to help the collector. That isn't the primary aim of Yesterday's Memories. We are trying to document history. Without collectors, it is true, very few people would read us, but we're trying to do something that nobody's attempted before. So far, you seem to be enjoying it.

Along the same lines, we hereby announce the demise of our auction feature. Although most of you said you liked it, those who listed records with us were very disappointed at the results. Few people bid, and many of those bid too low to be considered. There are enough other auction lists circulating so that ours won't be missed.

As we start our second year, we wish to thank all those who supported us during our first. We've got some dynamite articles coming up this year so keep reading and tell your friends ■

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- 100 Rita/Another Miracle of Love — Latars
- 101 Come Back My Love — Monograms/Dunkin' Boy — Hi-Lites
- 102 The Big Lie/Night Owl — Dukays (Acappella Session)
- 103 Londonderry Air/There in the Moonlight — Decals
- 104 Sherrie's In Love/My Baby Loves to Sing Opera — Rolling Stones (Timetones)
- 105 Baby/This Letter to You — Monograms
- 106 Tears in My Eyes/Dear One — Monograms
- 107 Little Joe/Ooh Lovin' Baby — Eddie Carter Quartet
- 108 Will You Miss Me/I'm in the Doghouse — Shells
- 109 Don't Go To Strangers/Give Me One More Chance — Shieks
- 110 A Sad, Sad Story/My Girl — Venangos
- 111 Hot Rod/The Mystery of the Night — Little Joey/Flips
- 112 A Fallen Tear/I'll Be Forever Loving You — Marcells
- 113 Sweet Was the Wine/Over the Rainbow — Marcells
- 114 My Autumn Love/Heel and Toe — Versatiles
- 115 Most of All/Two People in the World — Marcells

Monogram

- EP - 1 I'm Falling For You/It's A Good Day B/W So Soon/Honey Foglin' Time — 4 Knights
- EP - 2 Chi-Baba, Chi-Baba/Speaking of Angels B/W When Tonight Is Just A Memory/What Are You Doing New Year's Eve — 4 Knights
- EP - 3 I Don't Want To Set the World On Fire/People Like You B/W I Love You For Sentimental Reasons/Ridin' Down the Canyon — 4 Knights
- EP - 4 It's As Simple As That/It's So Nice To Be Nice To Be Nice To Your Neighbor B/W Lonesome/Don't Count Your Dreams — 4 Knights
- EP - 5 Why Did It Have to End So Soon/Don't You Love Me Anymore? B/W My Melancholy Baby/Brother Bill/15 Hugs After Midnight, 20 Kisses to One — 4 Knights
- EP - 6 Let Me Off Uptown/Why Does it Have to Rain on Sunday B/W Georgia on My Mind/Walkin' With My Shadow — 4 Knights
- EP - 7 Dreams Are a Dime a Dozen/The Man Who Paints the Rainbow B/W Darktown Strutters Ball/Jezebel — 4 Knights
- EP - 8 Ida! Sweet As Apple Cider!/Latch!/No, Baby, No B/W I Haven't Forgotten/My Favorite Friend — 4 Knights
- EP - 9 Sugar-Foot Rag/Old Dan Tucker B/W I'm A 12 O'Clock Guy in a 9 O'Clock Town/Love is Gone — 4 Knights
- EP - 10 I Couldn't Stay Away From You/Look Up/Ain't Got Nothin' to Lose B/W Grandfathers Clock/Blue Tail Fly/You Tell Me Your Dream — 4 Knights
- EP - 11 Till Then/That Feeling in the Moonlight B/W When Your Old Wedding Ring Was New/Put Another Chair at the Table — 4 Knights

Monogram

- 116 Completely Lost My Mind/Oh My Darling — Bay-Tones
- 117 I Had A Dream/Strawberry Peak — Jewels
- 118 Take Me As I Am/Sally, The Cosmetic Queen — Notemakers
- 119 Everybody's Somebody's Fool/Moonlight — Hi-Lites
- 120 Zoom Zoom Zoom/To The Aisle — Hi-Lites
- 121 Maybe You'll Be There/Pretty Face — Hi-Lites
- 122 Zoop — The Hi-Lites/Baby Baby — Jose & Aztecs
- 123 My Aching Heart/Why Did She Leave Me — Jose & Aztecs
- 124 You Have Come Back/Be My Sweetie (out take) — The Jaguars
- 125 Your Love Is Just Plain Good/Cottage By The Sea — Incas
- 126 The Time For Love/A Wink and A Grin — Incas
- 127 You've Gone/Sweet Lucy — Incas
- 128 She's All Right With Me — Moonglows/Someone For Everyone — The Avons
- 129 Fairy Tales/Once Upon A Time — The Avons

Monogram

- EP - 12 Oh the Rocks and the Mountains/A Wheel in a Wheel/In the Kingdom B/W Live Humble/Ride on, Jesus/Oh Freedom — Deep River Boys
- EP - 13 Farewell, Farewell/I Know I'd Like to Read/The Ol' Sheep Done Know De Road B/W De Band of Gideon/Jerusalem Morn/We're Almost Home — Deep River Boys
- EP - 14 Chloe/Jersey Bounce/You'll Never Know B/W Summertime/Violins Were Playing/Moon Nocturne — Deep River Boys
- EP - 15 I'll Be Around/Lament to Love/When Your True Love Forgets B/W I Need Somebody to Love/I'm Tryin'/Keep Me in Mind — Deep River Boys
- EP - 16 Ole Time Religion/What Kind of Shoes are You Gwine to Wear/Who Built De Ark B/W Oh Wasn't That a Wide River/Oh Yes! Oh Yes!/Git on Board, Little Chillun' — Deep River Boys
- EP - 17 Old Folks at Home/My Old Kentucky Home/Honey, Honey, Honey B/W Carry Me Back to Old Virginny Cousin Jedidiah/Oh, Susanna — Deep River Boys
- EP - 18 Roll, Jordan, Roll/Somebody Got Lost in the Storm/This May Be the Last Time B/W My Way's Cloudy/You Better Mind/City Called Heaven — Deep River Boys
- EP - 19 Who'll Jine De Union/I Am Seekin For a City/Sweet Canaan B/W I Got a Home in Dat Rock/In Dat Great Gittin Up Mornin'/They Look Like Men of War — Deep River Boys
- EP - 20 Talkin' to De Lawd/The Lord's Prayer/Said He Would Calm the Ocean B/W I'm Troubled in Mind/Tis the Ole Ship of Zion/Lord, Until I Reach My Home — Deep River Boys
- EP - 21 Don't Cry, Cry Baby/Wrapped Up in a Dream B/W Fantastic/Crystal Gazer — 4 Knights

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